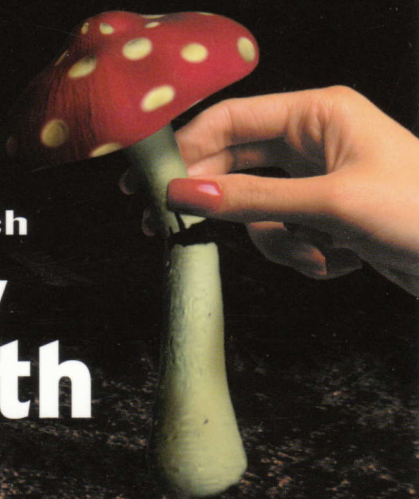


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**Shostakovich**  
**Lady**  
**Macbeth**  
**OF MTSENSK**



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"Joy is the sweet voice, joy the luminous cloud.

We in ourselves rejoice!

And thence flows all that charms or ear or sight,

All melodies the echoes of that voice..."

*Samuel Taylor Coleridge (1772 - 1834)*



# MADAMA Butterfly



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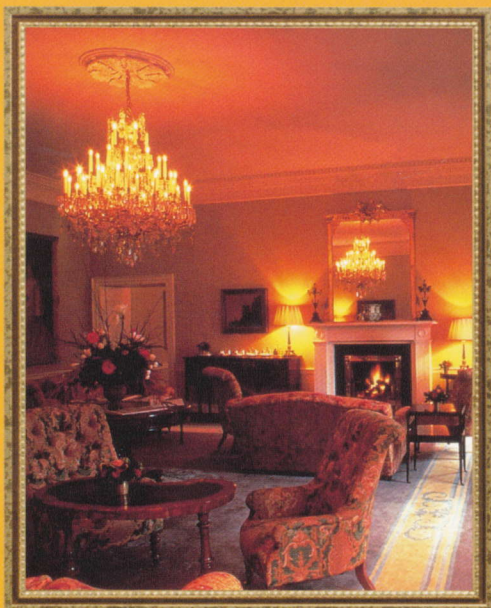
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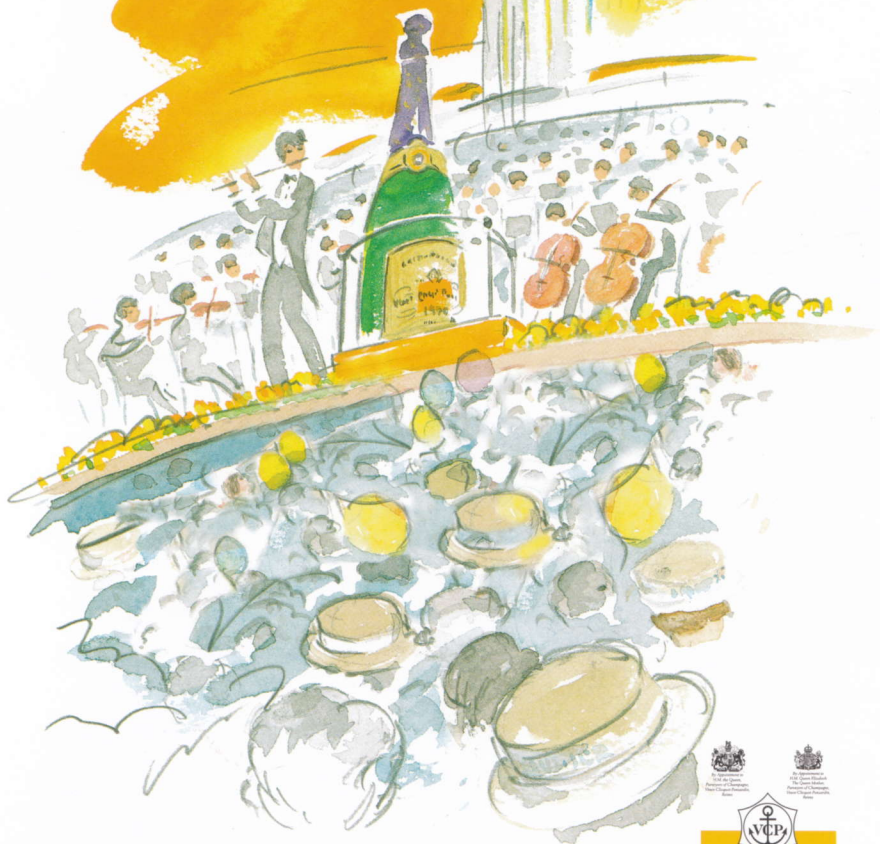
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premiere of

DMITRI SHOSTAKOVICH

# LADY MACBETH OF MTSENSK

Sung in Russian

Libretto by the composer and Alexander Preys, after the short story by Nikolai Leskov.

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<i>Director</i>	Dieter Kaegi
<i>Designer</i>	Joe Vanek
<i>Choreographer</i>	Liz Roche
<i>Lighting Designer</i>	Paul Keogan
<i>Asst. Director</i>	Anthony Norton

Opera Ireland Chorus  
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DMITRI SHOSTAKOVICH

# LADY MACBETH

## OF MTSENSK

Boris Ismailov <i>a merchant</i>	Gerard O'Connor
Zinovy Ismailov <i>his son</i>	Serguei Vlassov
Katerina Ismailova,	
<i>wife of Zinovy</i>	Helen Field
Sergei <i>the Ismailovs' clerk</i>	Vadim Zapplechny
Aksinya <i>a cook</i>	Franzita Whelan
Shabby Peasant	Volker Vogel
Steward	Alexeji Djugajev
Porter	Nyle P. Wolfe
Ist Foreman	Frank Dunne
2nd Foreman	Pavel Bragin
3rd Foreman	Mark Curtis
Millhand	Jeffrey Ledwidge
Coachman	Joe Roche
Priest	Dimitry Kanevsky
Chief of Police	William Peel
Policeman	Eunan McDonald
Teacher	Pavel Bragin
Drunken Guest	Mark Curtis
Sergeant	Alexeji Djugajev
Sentry	Des Capliss
Sonyetka <i>a convict</i>	Tatyana Kaminskaya
Old Convict	Grant Dickson
Woman Convict	Elizabeth Woods
Attendants: Ella Clarke, Grant McLay, Lisa McLoughlin,	
Katherine O'Malley, Eric Lacey,	
Kevin Murphy	

Lady Macbeth of Mtsensk  
*was first performed at the  
Maly Theatre, Leningrad,  
on 22 January 1934.*  
*The first Irish performance  
was at the Gaiety Theatre,  
Dublin, on 19 October  
2000.*

Répétiteur	Luba Orfenova
Stage Manager	Shelley Bourke
ASMs	Casey Norton
	Eimear Doyle
Student	Sinéad Donnelly

# THE PLOT AT A GLANCE

## Act 1

Katerina, wife of the merchant Zinovy Ismailov, is bored. Boris Ismailov, her domineering father-in-law, orders her to prepare rat poison. Zinovy has to go away for a few days. Before leaving, he introduces a new labourer named Sergei. Boris orders his son to make his wife swear to be faithful while he is away. Katerina berates the men who are molesting the cook Aksinya. Sergei challenges Katerina to wrestle with him, and they fall to the ground just as Boris reappears.

While she undresses in her bedroom, Katerina muses on her loneliness. Sergei knocks at her door, he wants to borrow a book. An embrace leads to passionate lovemaking, which is interrupted momentarily when Boris, who has locked Katerina's door, asks if she is safely in bed.

## Act 2

Boris sees Sergei kissing Katerina good-bye. He grabs the young man and flogs him in front of Katerina. After the flogging, Sergei is locked in the storeroom. Boris demands something to eat. Katerina serves him mushrooms she has poisoned and leaves him in agony. The dying man denounces Katerina to a priest.

The ghost of Boris visits Katerina when she is in bed with Sergei and curses her. Undeterred, Katerina and Sergei murder the returning Zinovy and bury him in the cellar.

## Act 3

During the couple's wedding celebration, Zinovy's body is discovered by a drunken peasant, who reports his find to the police. The corrupt Police Chief, already sulking because he wasn't invited to the wedding, takes great pleasure in arresting the culprits.

## Act 4

Katerina and Sergei join other convicts on the road to Siberia. Already bored with his new wife, Sergei seduces another prisoner, Sonyetka, by giving her his wife's stockings. Katerina pushes Sonyetka into the river and then jumps in herself.



*The young Shostakovich*

# SHOSTAKOVICH ON STAGE

Shostakovich's vocal music, possibly because of programme planning difficulties, has tended to remain relatively unfamiliar in this country, while his two extant operas, *The Nose* and *Lady Macbeth of Mtsensk*, are unknown quantities to Irish audiences. He also considered two other operas but, at the time of his death, *The Gamblers* (after Gogol) remained incomplete while a fourth, on Chekhov's *The Black Monk*, was a mere projection. An operetta, *Moscow-Cheryomushki*, written in 1958 and set in the Soviet capital, dealt with the new housing co-operatives and was soon forgotten.

Shostakovich conceived the idea for his first opera *The Nose* in 1927. The overall composition took three-and-a-half months but this was spread throughout an eighteen month period as he worked on other things including the scores for the films *New Babylon* and the comedy *The Bedbug*. (Later Shostakovich would write the film music for *Hamlet* (1964) and *King Lear* (1970).)

The Maly Theatre in Leningrad accepted the opera in July 1928 and mounted its first production in January 1930. While Nikolai Malko thought it was a 'tremendous success', and it had sixteen performances, the reviews were unfavourable. One such described it as 'an example of decadent western music, of an outlived genre in the process of extinction'. It was also the first time the



derogatory term formalism had been used against the composer.

*The Nose*, after Gogol's story, is a satirical piece. A minor civil official loses his nose which then turns up in a breakfast roll being eaten by a barber. Thereafter, it takes on a life of its own. Sightings are reported all over St Petersburg and people come from far and wide to catch a glimpse of it. Eventually *the nose* is caught and restored to its owner who can reappear, without fear of ridicule, on his regular



walks along the fashionable Nevsky Prospekt.

The press, the medical profession, the police, the church, the civil service and the pomposity of petty officials are all pilloried as Shostakovich translates Gogol's ideas into musical terms with his own brand of wit and energy. Although the original was set in the time of Czar Nikolas I (1796-1855), the opera was equally caustic on the Russia of the 1920s. *The Nose* was neglected in the Soviet Union for over forty years until the Moscow Chamber Music Theatre revived it in 1974. However, despite its official dismissal, the composer soon considered another operatic venture.



But Shostakovich also found time in 1929 to deliciously orchestrate Vincent Youmans' song "Tea for two", produce *Six Romances*, to Japanese poets, for tenor and orchestra, write two ballets for the Maryinsky Theatre in Leningrad – *The Golden Age* and *Bolt*, a topical story of industrial sabotage – and complete his third symphony, entitled *May Day*. Like its immediate predecessor it had a patriotic verse in its finale, this time by S. Kirsanov.

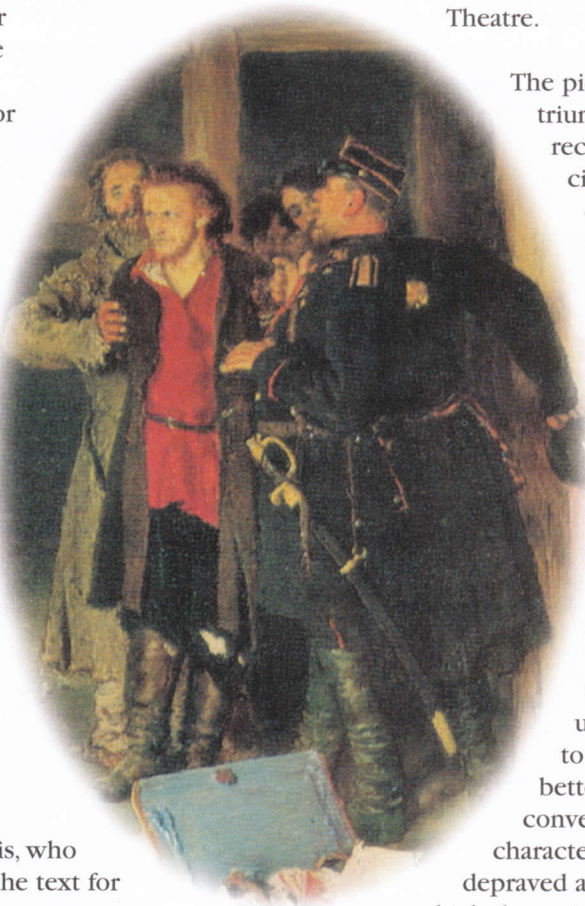
With these out of the way, Shostakovich turned in earnest to his opera. He wished it to be serious and tragic and planned to avoid being lumbered with a 'topical' libretto, as had been the case with the ballets. In an article *Declaration of a Composer's Responsibility* he maintained it was 'intolerable for a composer to subjugate himself to a producer's superficiality, or a theatre's inflexible methods, where music is employed as a series of clichés: a 'jolly' dance for the hero, a 'fox-trot' to portray decadence and 'brisk' music for an optimistic finale'.

Given the criticism which followed *The Nose*, Shostakovich felt he should look for a 'Soviet' theme. The composer's search ended with the Russian realist writer Nikolai Leskov (1831-1895). His

story of *Lady Macbeth of the Mtsensk District* was suggested by Boris Asafiev, another composer, writer and founder of the Soviet school of music criticism. Although originally the planned dedicatee of the new opera, Asafiev would withdraw his support from Shostakovich when the going got tough in 1936. Caught up in 'the system' Asafiev was eventually responsible for originating the backstage proceedings for the notorious campaign of the party activist, Andrei Zhdanov, in 1948 which attacked writers, composers and film-makers.

Initially Shostakovich set about writing his own libretto but, thinking better of it, invited the assistance of Alexander Preis, who had supplied the text for *The Nose*. The composer began work on his score from October 1930, completing it in December 1932. He now decided to dedicate it to his bride, Nina Varzar, whom he secretly married in May 1932.

By March 1933, the Maly Theatre in Leningrad decided to approve the opera for production with the same team as *The Nose* – director, Nikolai Smolich; designer, Vladimir Dmitriev; conductor, Samuel Samosud. The Leningrad premiere took place on 22 January 1934 and two days later the opera was given its first Moscow performance at the Nemirovich-Danchenko Theatre.



The piece had triumphant receptions in both cities although the conductor Alexander Gauk recalled it provoked arguments for and against. 'Many people were put off by the naturalistic scenes and situations. It seems to me that this defect originated from the desire to give utmost expression to the subject ... better to have conveyed the sordid character and the depraved atmosphere in which the action took place'.

Daniil Zhitomirsky, another writer and musicologist, who had condemned *The*

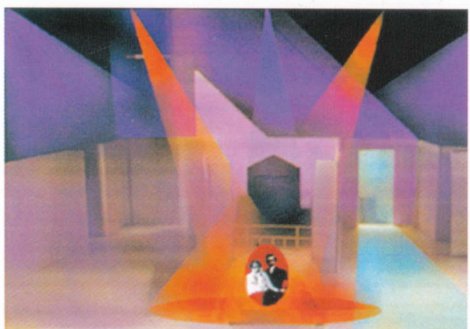
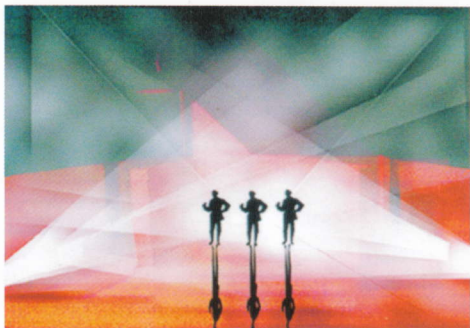
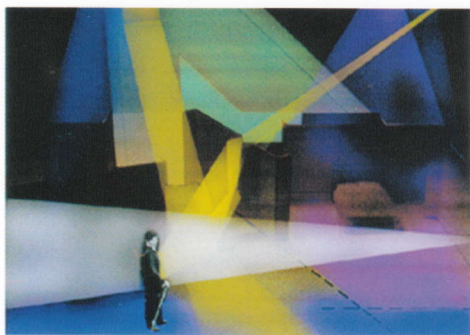
*"Arrest of a propagandist" (Oil on panel: 1880-1892) in the Tretyakiv Gallery, Moscow.*

*Nose*, by saying 'Shostakovich had strayed from the main road of Soviet art', expressed a more critical viewpoint. He believed *Lady Macbeth* 'was not free from the propaganda tendencies of the 1920s. Both composer and librettist considered it necessary to portray the image of the 'dark ages' of Old Russia. They removed from Leskov's story all the poetic pages which illustrated the deluded beginnings of Katerina Ismailova's love - the illusion of her first womanly passion which led to such a tragic end. They introduced primitive satire into the opera. The caricature of the priest in the end of

the fourth scene and the whole of the seventh scene at the police station remind me of the so-called 'Blue Blouses' [referring to the dress of the instructors who explained items of news, art and culture, often with an element of theatre] who presented collective propaganda in clubs and factories....Yet it is in the final scene of *Lady Macbeth* that Shostakovich revealed with incredible force the expression of human sorrow and the despair of the lost soul'.

Interestingly Shostakovich's view of the heroine was different from Leskov's. The



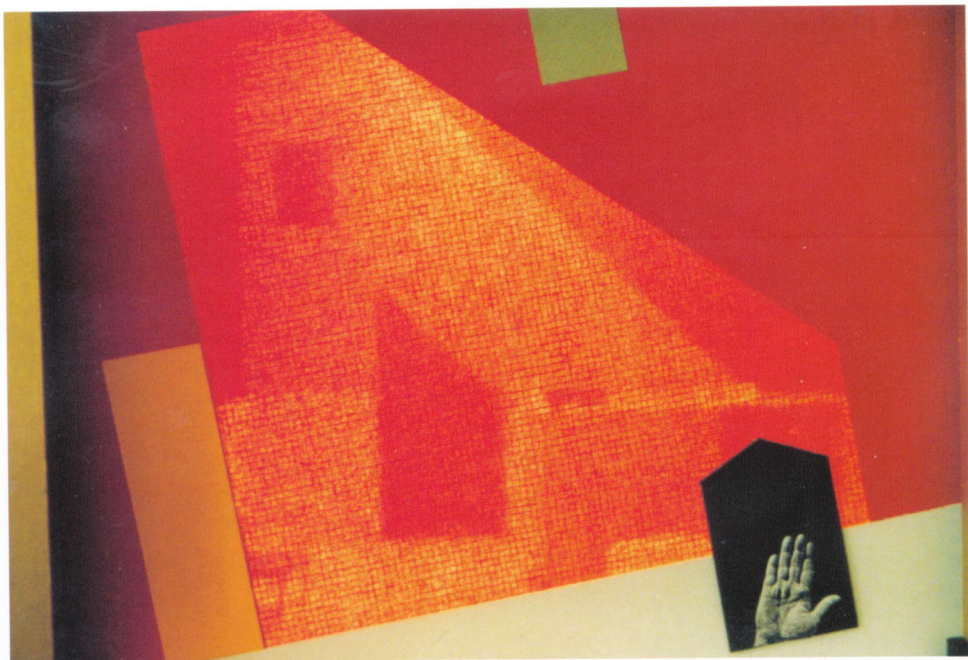


*Set design by Joe Vanek and lighting design by Paul Keogan for Opera Ireland's Lady Macbeth of Mtsensk.*

writer saw Katerina as the prime culprit who rarely found sympathy for her crimes. For the composer she was 'a vigorous, talented, beautiful woman who perishes in the dismal, cruel domestic environment of merchants and serfs ... I interpret Katerina as having a complex, integral, tragic nature. She is an affectionate, deeply sensitive woman, by no means lacking in feeling'. This meant, of course, some challenges in extracting a suitable libretto from Leskov's novella.

In the opera, Shostakovich placed great emphasis on his orchestral writing which is closely related to his Fourth Symphony, written over the period 1935/36 but withdrawn before its premiere and then not heard until a Moscow performance in December 1961. There is a particular blend of lyricism and dissonance, an ingenious realisation of the thematic material and a mastery in the actual orchestration which is inherent to the opera. It has a decisive role in cementing the opera together and driving towards its ultimate tragedy. The orchestral entr'actes are bonded emotionally and thematically with the scenes they separate and offer some of Shostakovich's finest music of the period.

In 1934 the opera was a reasonable success, or so it seemed. In January 1936, Stalin attended a performance at the Bolshoi Theatre in Moscow. He was accompanied by Vyacheslav Molotov, commissar for Foreign Affairs, Anastas Mikoyan and Andrei Zhdanov. They left after Act III. Shostakovich had a premonition of doom. Two days later an article "Muddle instead of Music"



*Drop curtain for Lady Macbeth of Mtsensk by Joe Vanek*

appeared in *Pravda*, the party newspaper.

'From the first moment the listener is shocked by a deliberately discordant, confused stream of sounds. Fragments of melody, embryonic phrases appear, only to disappear again in the din, the grinding and the screaming. To follow this 'music' is difficult, to remember it impossible....cries take the place of song. If by chance the composer lapses into simple, comprehensible melody, he is scared at such a misfortune and plunges into confusion again...all this is coarse, primitive, vulgar. The music quacks, grunts and growls, and suffocates itself in order to express the amatory scenes as naturalistically as possible. And 'love' is smeared all over the opera in this vulgar manner ... *Lady Macbeth* enjoys great success with

audiences abroad. Is it not because the opera is absolutely unpolitical and confusing that they praise it? Is it not explained by the fact that it tickles the perverted tastes of the bourgeoisie with its fidgety, screaming, neurotic music?'

*Lady Macbeth* was withdrawn from those houses where it was actually in performance and planned productions elsewhere in the Soviet Union were shelved. *Pravda* indicted clearly that *Lady Macbeth* was not an opera to be imitated. Instead, the key to socialist realism was to be seen and heard in *Quiet Flows the Don*, an undemanding piece by Ivan Dzerzhinsky (1909-1971) and whom, ironically, Shostakovich helped with his orchestration. *Lady Macbeth* was proscribed until well after Stalin's death in 1953. It was not given again in Moscow until January 1963

with some revisions, principally to Katerina's music in order to reduce its range. Shostakovich also toned down some of the text.

His Fifth Symphony, with a sub-title 'A Soviet artist's reply to just criticism', volunteered a new direction in the composer's symphonic output. It would become one of Shostakovich's most often performed works following its premiere by the Leningrad Philharmonic under Yevgeny Mravinsky in November 1937. Another ten symphonies followed between then and 1971 while his fifteen string quartets, possibly expressing his most intimate thoughts, were written between 1938 and 1974.

Shostakovich, who reached an accommodation with the authorities which seemed to suit both parties, was decorated at home and abroad. He came to Dublin in 1972 to receive an honorary doctorate from Trinity College. While here he attended a concert by the New Irish Chamber Orchestra in St Patrick's Cathedral when Andre Prieur conducted a performance of his Chamber Symphony Op 110a. It was quite a moving occasion.

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*Photo stills from Soviet films of the 1920s and '30s.*



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# OPERA IRELAND NEWS

This year marks the centenary of the birth of our founder Col Bill O'Kelly, who established the Dublin Grand Opera Society in 1941. Under Col O'Kelly's inspired leadership, the DGOS produced two seasons of opera each year in Dublin, toured to Limerick, Cork & Belfast and provided every noted Irish singer with an opportunity to sing along side International casts of the highest calibre.

Today, Opera Ireland proudly carries on these traditions initiated by Col. O'Kelly and it is a delight for us to look over the past decades and see how far we have come as an opera company.

We continue to provide two first-class seasons of opera annually (Spring and Winter). Our repertoire has mainly consisted of popular operas combined with lesser-known operas to provide an opportunity to Irish audiences to further their knowledge of opera within as broad a range as possible.

In our Spring 2001 Season, we are proud to launch the operatic Irish premiere of Sean O'Casey's, *The Silver Tassie*, along with Wagner's passionately constructed opera, *The Flying Dutchman*, which has not been performed in Dublin since 1964.

Over the years we have had the pleasure of assisting in the development of the careers of many of today's most critically acclaimed Irish Singers, including Regina Nathan and Sam McElroy (both performing in this Season's operas) as well

as Suzanne Murphy, Alison Browner and Franzita Whelan.

Two years ago we launched our touring company, Co-Opera, which has taken performances to audiences throughout Ireland to a resounding success. In 2001, Co-Opera will travel to more venues than before with *Madama Butterfly* and *La Bohème* and will initiate a series of educational and outreach workshops within local schools. Co-Opera has also been invited to present Stravinsky's *A Soldier's Tale* at the West Cork Chamber Music Festival in June 2001.

This year we premiered a progressive collaboration of operatic arias mixed with club music, in *L'altro mondo*. Further developmental compositions for Opera Ireland include a future collaboration with MediaLab Europe, which will bring opera to a new dimension.

With our successes this year, our members' base has hit an all time high. If you haven't subscribed yet, now is the time to join our auspicious members and patrons who know that they are special to us, by receiving priority seating, exclusive benefits and pre-booking opportunities.

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*Lisa Irvine*

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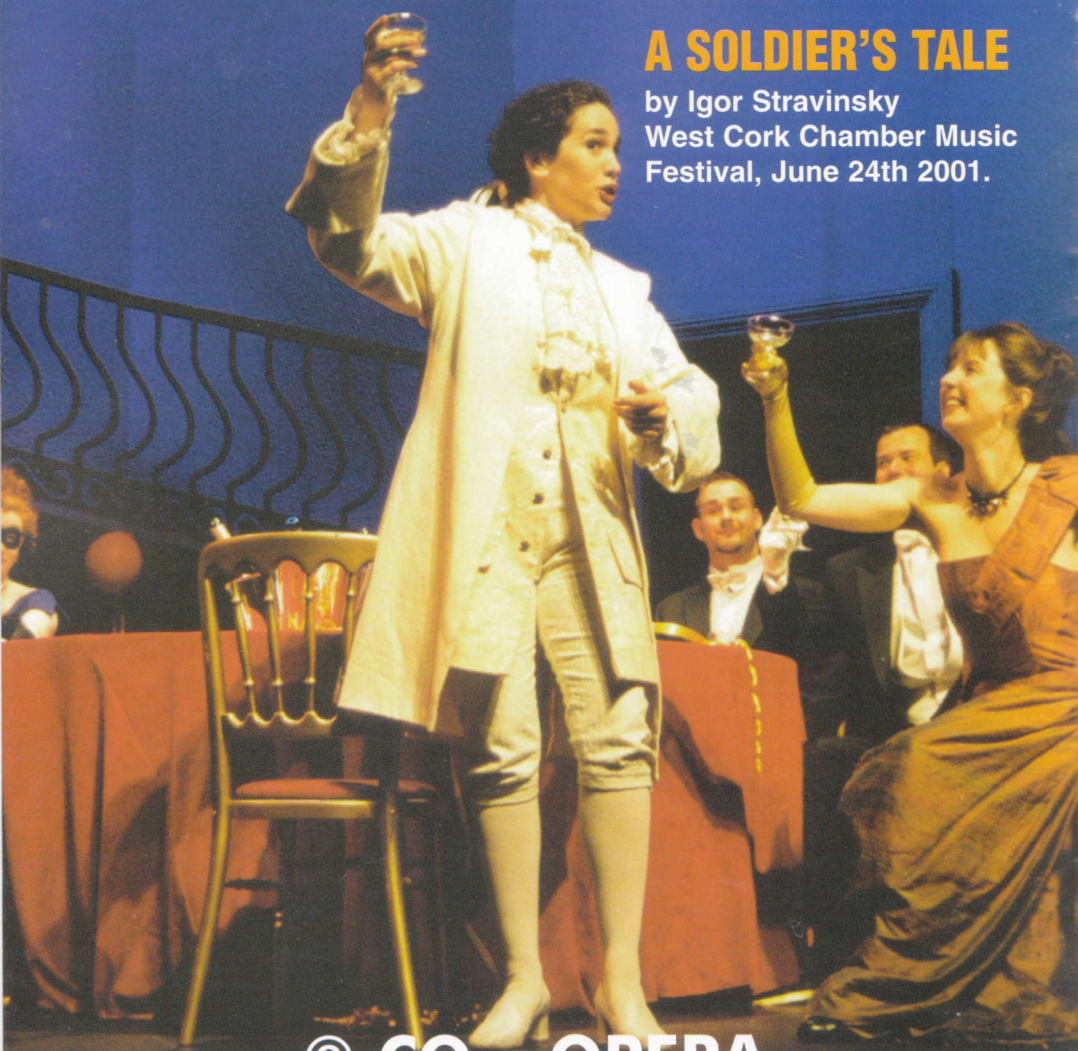
by Giacomo Puccini  
May – June 2001.

## **LA BOHEME**

by Giacomo Puccini  
Sept – Oct 2001.

## **A SOLDIER'S TALE**

by Igor Stravinsky  
West Cork Chamber Music  
Festival, June 24th 2001.



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### HELEN FIELD Soprano (UK) Katerina Ismailova

Helen Field, the Welsh soprano who makes her Opera Ireland debut as Katerina Ismailova, the protagonist in Shostakovich's *Lady Macbeth of Mtsensk*, is a lady much in demand. Her busy schedule has taken her to engagements in major opera houses and concert venues all over Europe as well as further afield to Los Angeles and the Metropolitan in New York.

She began her career with Welsh National Opera where her roles included Mimi and Musetta, Gilda, Marenka (*The Bartered Bride*), Tatyana, Janáček's *Vixen* and *Jenufa*, *Desdemona* and *Butterfly*. She then began an association with Opera North, with whom she has sung *Violetta*, *Donna Anna*, *Susanna*, *Pamina*, Strauss's *Daphne*, Massenet's *Manon* and the title role in Puccini's *La rondine*. For Scottish Opera she repeated the *Vixen* and added *Katya Kabanova*. Her most recent role in Scotland was *Salome* earlier this year. Her frequent appearances at English National Opera have included *Gilda*, *Violetta*, *Anna*, *Jennifer* (*Midsummer Marriage*), *Pamina*, the *Duchess of Parma* (Busoni's *Doktor Faust*) and *Gounod's Marguerite*.



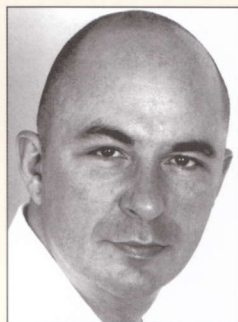
In 1989 Helen Field created the role of Jo Ann in the world premiere of Michael Tippett's opera *New Year* in Houston, a role she repeated at Glyndebourne Festival. In 1996 she sang the title role in the British premiere of James Macmillan's *Ines de Castro* at Edinburgh. Her international career has taken her to the major opera houses of Europe and in America to Houston, Santa Fe, Los Angeles and the New York Metropolitan. She has recently achieved acclaim for her interpretation of Strauss's *Salome*, a role which has taken her all over the world.

On CD she can be heard in recordings of Janáček's *Osud*, Martinů's *Greek Passion*, Delius's *A Village Romeo and Juliet* and the ENO recording of Verdi's *Rigoletto*. She has also recorded Rossini's *Stabat mater* and *Petite messe solennelle* as well as an album of Baroque arias and Coleridge Taylor's choral work *Hiawatha*.



### VADIM ZAPLECHNY Tenor (Moldavia) Sergei

Vadim Zapplechny was born in Kishinev, Moldavia. He graduated from Koka Music School as a choir conductor and the State Institute of Performing Arts as an opera singer. Since 1989, he has been a principal with Helikon Opera, where his roles include Herman (Queen of Spades), Radamès, Don José, Canio, Hoffmann and Eisenstein. He has toured extensively in Europe and America with the company. In 1995 he sang Hermann at the Bolshoi in Belorussia. In 1997 he sang Don José with Kharkov Opera and in 1998 performed Hermann and Genaro in Prokofiev's *Maddalena* at London's Queen Elizabeth Hall. He also made his debut at Opéra de Nantes as Turridu and sang Vaudémont in a concert performance of Tchaikovsky's *Iolanta* in Canada. His Don Juan in Dargomizhsky's *The Stone Guest* with Orchestre National de Lille last year brought him great critical and public acclaim. He also sang Cavaradossi in Giessen and took part in Prokofiev's *War & Peace* at the Spoleto Festival in Italy. In the current season he has sung Hermann in Mannheim and with the Latvian National Opera in Massachusetts as well as Vaudémont in Washington. In June this year he sang Eisenstein under Rostropovich.



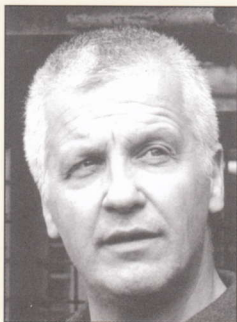
### GERARD O'CONNOR Bass (Ireland) Boris Ismailov

Gerard O'Connor, first recipient of the Guinness Bursary at the National Opera Studio in London, has sung with Singapore Lyric Opera, Opera Ireland, Opera Northern Ireland, Castlward Opera, Chelsea Opera, Holland Park Opera and at the Covent Garden and Wexford Festivals in repertoire including *Iris*, *Gianni Schicchi*, *Curlew River*, *A Midsummer Night's Dream*, *The Cunning Little Vixen*, *Rigoletto* and both Rossini's and Paisiello's *Il barbiere di Siviglia*. For Opera Ireland he has sung Colline, Pistol, Baron Zeta, Antonio (*Figaro*), Frank (*Fledermaus*), the Bonze, Fifth Jew (*Salome*), Varlaam and Tikhon (*Katya Kabanov*). He created the role of St John in the world premiere of James Wilson's *A Passionate Man* in Dublin and Mamio in the European premiere of Tchaikovsky's *The Enchantress*. He has also toured Belgium and Holland as Osmin in OTC's production of Mozart's *Zaide*. This year he has sung King Mark in *Tristan und Isolde* for Camberwell Pocket Opera and Dulcamara in *L'elisir d'amore* for OTC. He will sing in *Berlioz' L'enfant du Christ* at the NCH in December. In 2001 he will repeat Boris Ismailov at ENO and will also sing Zuniga, Hunding, Truelove (*Rake's Progress*) and roles in *War & Peace*.



### SERGUI VLASSOV Tenor (Russia) Zinovy Ismailov

Sergui Vlassov was educated at the Musical College in Perm from 1979 to 1983. After three years army service he went to the, Ural State Conservatory of Ekaterinburg to study with Professor Margherita Vladimirova. He sang at the Maliy Opera theatre in Ekaterinburg in 1991 and the following year went to Perm State Opera for three years. He was with Bashkiria State Opera from 1995 to 1999 then returned to Perm. His repertoire includes the roles of Almaviva in *Il barbiere di Siviglia*, Ernesto in *Don Pasquale*, the title role in Gounod's *Faust*, Ferrando in *Così fan tutte*, Tamino in *Die Zauberflöte*, Ottavio in *Don Giovanni*, Lensky in *Yevgeny Onegin* and the Astrologer in Rimsky-Korsakov's *The Golden Cockerel*.



### **VOLKER VOGEL** Tenor (Germany) Shabby Peasant

Born in Karlsruhe, he studied singing in Hanover but broke off in 1975 to work in direction. In 1977 he went to Hildesheim as assistant, then director, singer and actor and has since held singing appointments in Dortmund, Freiburg and Vienna (premiere of von Einem's *Tulifant* in 1990). A member of Zürich Opera since 1991, he has also appeared in *Die Zauberflöte* at the Bastille; *Fidelio* in Munich; *Zauberflöte* and *Poppea* at Salzburg Festival; Melot in at the re-opening of the Munich's Prince Regent Theatre in 1996; *Falstaff* and *Rheingold* in Hamburg and Spain. He has also sung in Italy, Ireland, the UK and the USA and in concert under Solti at La Scala. Other roles include Herod and Shuisky (both heard in Dublin) and the Witch in *Hänsel und Gretel*. In concert he has sung with Dohnanyi at Cleveland, London and Salzburg; and in Schoenberg's *Gurrelieder* in Oslo. He will sing Mime in Wagner's *Ring* under Welsch-Möst and Wilson in Zurich in 2000-'02 and direct Kálmán's *Die Czardasfürstin* in Ulm in April 2002.



### **FRANZITA WHELAN** Soprano (Ireland) Aksinya

Franzita Whelan, who made her Opera Ireland debut as Katya Kabanova this year, was born in Portlaoise. She studied with Matt Smolenski at the RIAM as well as at London's Royal College of Music and National Opera Studio. The recipient of many awards and prizes, she is now a Fellow of the Royal College of Music. She has recently sung Mozart's Pamina and Elvira for Welsh National Opera and the Countess for Garsington Opera. In concert she has performed Verdi's *Requiem* with Willcocks at the Royal Albert Hall, toured with Proinnsias Ó Duinn and the RTÉCO, created Philip Martin's *Music for the Millennium* at the NCH in Dublin, and sung *Songs of the Auvergne* with the NSOI. In recital, she has appeared at London's Wigmore Hall, the Chester Summer Music Festival and the NCH in Dublin. Future plans include the title role in Beethoven's *Leonore* for WNO, Gluck's *Euridice* in Colorado and *Messiah* and Mendelssohn's *St Paul* in Tokyo.



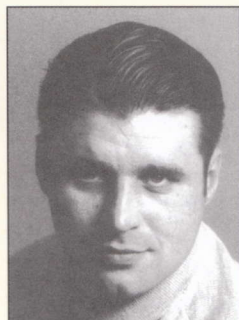
### **PAVEL BRAGIN** Tenor (Russia) Teacher

Pavel Bragin was born in 1972 in the Chelyabinsk region. In January 1999 he began singing with the Perm Academic Theatre of Opera and Ballet. Since September of last year he has been a student of the Perm State Institute of Arts and Culture under Professor Anzor Shomakhia. His roles in opera to date include Samozvanyets in *Boris Godunov*, Gaston in *La traviata*, the Minstrel in Tchaikovsky's *Orleanskaya deva* and Almeric in the same composer's *Iolanta*.



### DIMITRY KANEVSKY Bass (Ukraine) Priest

Dimitry Kanevsky was born in Simferopol in 1968. He studied at the Odessa Conservatory with E Ivanov and then progressed to the Moscow Conservatory with J Grigoriev. He was a prize-winner in the Dvorák Competition in 1990 and the Francesco Vinjas Competition in 1991. In 1994, he joined the Moscow Municipal New Opera Company as a soloist and performed a large number of bass parts. During the same year he made his debut at La Fenice in Venice as Varlaam in *Boris Godunov*. In 1995 he became a principal bass at the Bolshoi in Moscow, where he sang the roles of Pimen and Varlaam in *Boris* and Colline in *La Bobème*. He recently performed Sobakin in Rimsky-Korsakov's *The Tsar's Bride* with Helikon Opera in Moscow. Other roles in Dimitry Kanevsky's repertoire include Raimondo in *Lucia*, Dosifey in *Kovanschina*, Salieri in Rimsky-Korsakov's *Mozart and Salieri*, Basilio, Ramphis and Banquo.



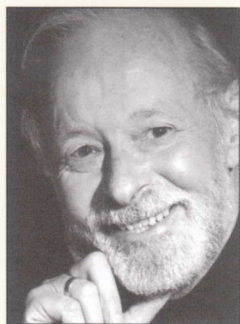
### ALEXEJI DJUGAJEV Baritone (Russia) Sergeant/Steward

Alexeji Djugajev was born in Orenburg in Russia and graduated from the musical college there in 1992. He continued his studies until 1996 with Professor A Bystrov in the Saratov State Music Conservatorium, and then became a soloist at the Perm State Theatre. From his large repertoire of baritone roles, the following are his favourites: Tchaikovsky's Yevgeny Onegin and Robert (*Iolanta*); Ivan Koroljevich in Rimsky-Korsakov's *Kastchy the Immortal*; Mozart's and Rossini's Figaro; Silvio and Tonio in *Pagliacci*; Valentine in *Faust*; and Malatesta in *Don Pasquale*. He has also sung Shjelkalov in *Boris Godunov*, Don Carlos in Dargomizhsky's *The Stone Guest*, Afron in *The Golden Cockerel*, Marullo in *Rigoletto* and the title role in Britten's *Noyes Fludd*.

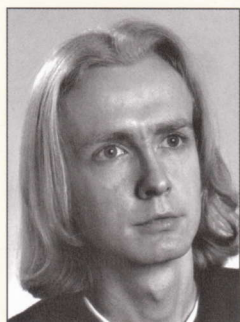


### TATYANA KAMINSKAYA Mezzo-soprano (Russia) Sonyetka

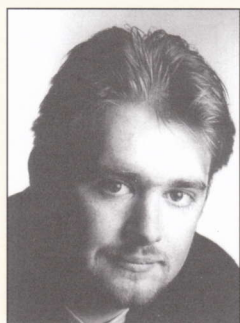
Tatyana Kaminskaya studied at the Chelyabinsk Musical College from 1984 to 1987, then at the Ural State Conservatory of Ekaterinburg under Professor Margherita Vladimirova until 1992. She sang with the Perm State Opera for three years before moving to Bashkiria State Opera in 1995. She won several awards at major international singing competitions in the Netherlands and Spain before re-joining the Perm State Opera last year. Tatyana Kaminskaya's mezzo-soprano roles include the title roles in *Carmen* and *Samson et Dalila* as well as Eboli (*Don Carlo*), Ulrica (*Ballo in Maschera*), Maddalena (*Rigoletto*), Suzuki in *Madama Butterfly*, Olga in *Yevgeny Onegin*, Pauline and the Countess in *The Queen of Spades* and Konchacovna in *Prince Igor*.



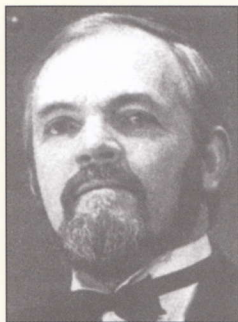
**GRANT DICKSON** Bass (New Zealand) Old Convict  
Born in New Zealand, Grant Dickson made his debut in 1962 with New Zealand Opera. His wide variety of roles throughout Australasia include Sarastro, Basilio, Ramphis, Zaccaria, Padre Guardiano, Ochs, Rocco and Daland as well as an extensive oratorio and concert repertoire. He sang Count Rostov in *War & Peace* at the opening of the Sydney Opera House and the Speaker in *The Magic Flute*. Since leaving Australia in 1991 he has sung with Flanders Opera as well as in Dresden, Berlin (Staatsoper), Geneva and Paris. His roles at these venues have included Schigolch in *Lulu*, the Commendatore in *Don Giovanni*, Pluto in Teleman's *Orpheus* and Dansker in *Billy Budd*. He recently sang Boris Godunov, King Marke, Monterone and the Commendatore for WNO; and Benoit and the Old Refugee in Martinu's *The Greek Passion* at the Royal Opera Covent Garden. Future plans include the Old Convict at ENO, Ramphis at the Royal Albert Hall and Sarastro for Opera Australia.



**JEFFREY LEDWIDGE** Bass (Ireland) Millhand  
Jeffrey Ledwidge began singing in 1982 as a treble with the Palestrina Choir and was Head Chorister from 1987 to 1988. Later he toured Europe and North America with the choir. He began training with Dr Veronica Dunne and is currently studying with Philip O'Reilly. In 1994, aged 19, he won the bass solo at the Feis Ceoil and then toured Italy and Germany as soloist with the Choir of the Italian Institute. In 1996 he understudied the Bonze and sang the Registrar in *Madama Butterfly* at the RTÉ Proms. For Opera Ireland he has sung the Custom's Official in *La Bobème* and Mityukha in Boris Godunov. Jeffrey Ledwidge is currently a member of the National Chamber Choir, with whom he has made several recordings for RTÉ, BBC and Naxos Records. He has also sung in Fauré's *Requiem* for the BBC. Last year he sang in OTC's Irish premiere of Stravinsky's *The Rake's Progress*.



**NYLE P. WOLFE** Baritone (Ireland) Porter  
Nyle P. Wolfe began his studies in Dublin with Dr Veronica Dunne. He then attended the Royal Academy of Music in London where he obtained that institution's highest academic award. He was a member of the Opera Studio of Zurich in the 1999/2000 season. He is presently studying with Robert Alderson in Manchester. In Zurich he sang Smirnov in Walton's *The Bear* and Baculus in Lortzing's *Der Wildschütz*. In London his roles were the Vicar in *Albert Herring* and Pasquariello in Gazzaniga's *Don Giovanni*. He has sung Don Pedro in Berlioz' *Béatrice et Bénédict* in Paris and Baden-Baden; the title role in Mozart's *Don Giovanni* in Limerick; and Puccini's Schaunard and Lehár's Danilo in Cork. His recordings include Schumann's *Liederkreis op 39*, Copland's *Old American Songs* and Sullivan's Pirate King for RTÉ. He has also recorded Dvorák's *Tě Deum* and Fauré's *Requiem* for the BBC.



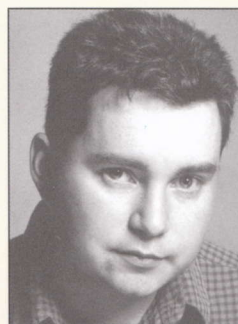
### **FRANK DUNNE** Tenor (Ireland) First Foreman

Frank Dunne, who was born in Dublin, has had an extensive career in opera, concert and oratorio. He sang the title role in the first Irish performance of Monteverdi's *L'Orfeo* and has appeared in Irish premieres of many 20th-century works, including the name part in Peter Maxwell Davis's *Martyrdom of St Magnus*. Frank Dunne's range of operatic tenor roles includes Rossini's *Almaviva*; Mozart's *Don Ottavio* and *Tamino*; Jenik in *The Bartered Bride*; Fenton in Verdi's *Falstaff*; Goro in *Madama Butterfly*; Spalanzani in *The Tales of Hoffmann* and Walter von der Vogelweide in *Tannhäuser*. He has been a member of the Opera Ireland Chorus since 1996.



### **MARK CURTIS** Tenor (UK) Third Foreman

Mark Curtis was born in Hertfordshire. He studied at the RNCM in Manchester and at the National Opera Studio. In 1981, a Glyndebourne Leverhulme Award enabled him to study in Italy with Maestro Campogalliani. He has sung in *Pagliacci* and *Traviata* at the Royal Opera Covent Garden; in *Fidelio* and *Falstaff* with Glyndebourne Touring Opera; and in a huge repertoire of tenor roles from operas written over four centuries, from Monteverdi to modern times, with ENO and Opera North as well as with many of the smaller British companies. Outside the UK he has sung in opera in Brussels, Strasbourg, Lugano and Toulouse. He has sung in two world premieres: Birtwistle's *The Mask of Orpheus* in London in 1986 and Boesmans's *Reigen* in Brussels in 1993. Mark Curtis's concert work, a balance of English, French and German choral classics and exciting 20th century compositions – often performed under the baton of Sir Roger Norrington – has taken him to Vienna, Hamburg, Hannover and Rome as well as to the main venues in the UK.



### **JOE ROCHE** Tenor (Ireland) Coachman

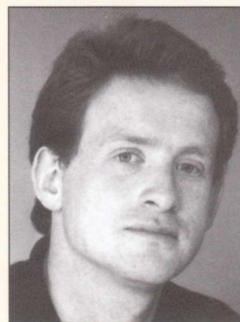
Joe Roche first sang with the Opera Ireland Chorus in 1997 appeared in all the company's productions up to 1999. He has been studying singing with Conor Farren since 1999, but took time out from full-time singing to manage the classical department in HMV's premier Dublin store for a year. He was a soloist with the acclaimed Lassus Scholars on their trip to Boston and New York in April 2000. He sang the role of Dr Blind on Co-Opera's Irish tour this summer and Ferrando in *Così fan tutte* at the Aberdeen International Youth Festival in July.



**EUNAN McDONALD** Baritone (Ireland) Policeman  
Eunan McDonald attended Trinity College, Dublin, reading Computer Science and is currently studying for a BSc degree in Pure Mathematics with the Open University. He took vocal lessons with Dr Veronica Dunne for a number of years. He has taken part in many Opera Ireland seasons as a chorus member, most recently in Boris Godunov and Aida. He has performed as a soloist with the RTÉ Philharmonic Choir under Colin Mawby and with the Trinity and Tallaght Choral Societies under Gráinne Gormley. He performed the role of High Priest in Michael Flatley's Feet of Flames in London's Hyde Park in 1998 before an audience of 30,000 people. At the present time he is developing his vocal studies with Mary Brennan-Conway.



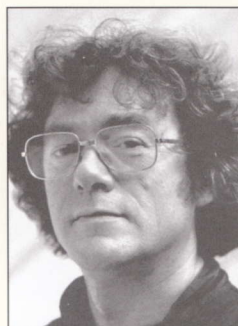
**DES CAPLISS** Baritone (Ireland) Sentry  
Des Capliss was born in Dublin. His initial vocal training was at the DIT College of Music under Mary Brennan and he is currently studying with Philip O'Reilly. He has appeared in many productions with Opera Ireland, Wexford Festival Opera, Opera Theatre Company and Co-Opera. His roles include Baron Duphol in *La traviata*, a Murderer in *Macbeth*, the Captain in *Eugene Onegin*, the Imperial Commissioner in *Madama Butterfly* and a police officer in *Boris Godunov*. After winning the Dermot Troy Trophy at the Dublin Feis Ceoil, Des Capliss appeared with several choral societies. His oratorio repertoire includes Fauré's Requiem, Beethoven's mass in C, Schubert's Mass in G and Orff's *Carmina Burana*. He has recently sung Pilate in Bach's *St John Passion* and the baritone solo in Nielsen's Symphony No 3 with the National Symphony Orchestra in The NCH and on Naxos CDs.



**WILLIAM PEEL** Bass (UK) Chief of Police  
William Peel was born in Marlborough, Wiltshire, and studied singing with David Kelly in Scotland before going to the National Opera Studio in London. He joined Scottish Opera, where he sang bass roles in *Madama Butterfly*, *Die Zauberflöte*, *Trial By Jury* and *The Makropulos Case*. He sang Second Sentry when the company took Berlioz's *The Trojans* to Covent Garden and created the role of the Bad Robber in Judith Weir's *The Vanishing Bridegroom*. In 1993 he sang the Old Cossack in *Cherevichki* at Wexford. He has appeared with Opera North and other UK companies as Angelotti, Colline, Zuniga, Sparafucille, Allidoro and Pietro (*Simon Boccanegra*), the last for WNO. He has sung Strauss's Orestes, Mozart's Speaker and Handel's Ariodates (*Xerxes*) in Cologne; Second Strelzy in *Khovanchina* and the Commandant in *From the House of the Dead* in Nantes; Britten's Snout at Strasbourg and Kaspar in *Der Freischütz* at Ballingen Festiva and in Seattle. William Peel also enjoys a busy concert career in a repertory that ranges from Schütz to Walton.



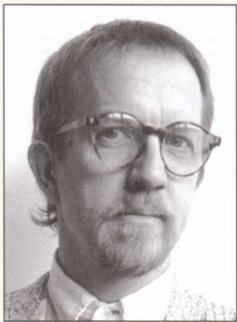
**ELIZABETH WOODS** (Ireland) Soprano (Ireland) Woman convict Elizabeth Woods, who made her Opera Ireland debut as the Priestess in *Aida* this year, studied French, Spanish and International Marketing at DCU and studied singing with Evelyn Dowling before pursuing her studies in Milan. She also obtained a diploma in acting at the Guildhall School of Music and Drama and took masterclasses at the Britten-Pears School for Advanced Musical Studies. She sang Sophie in *Werther* and Adele in *Die Fledermaus* in the Wexford Opera Scenes and was awarded the festival's first Gerard Arnhold Bursary in 1998. She returned to Wexford last year as Czesnikowa in Moniuszko's *Straszny dwór*. Elizabeth Woods has given recitals at the National Gallery of Ireland and has appeared as soloist in Handel's *Messiah* and *Saul*. This summer she gave a recital for Friends of Wexford Festival at the RDS and sang the role of Adina in OTC's tour of *L'elisir d'amore*. Miss Woods would like to acknowledge the generous support of bankers Guinness and Mahon.



**ALEXANDER ANISSIMOV** (Belorussia) Conductor Alexander Anissimov became Principal Conductor of the Bolshoi Theatre of Opera and Ballet in Minsk in 1980. Since then his career has taken him to major opera houses all over the former Soviet Union, including the Kirov in St Petersburg and the Bolsoi in Moscow. His international career has taken him to major opera houses and concert halls in North and South America, Japan, Korea, Hong Kong and all over Europe. He conducted at Wexford Festival in 1993 and returned in 1994 and 1998. For Opera Ireland he has conducted *Macbeth*, *Cavalleria rusticana* & *Pagliacci* and *Boris Godunov*. In 1998 he became principal Conductor of the National Symphony Orchestra of Ireland. His 2001 diary includes Borodin's Prince Igor at Houston Grand Opera and Boris Godunov at the Berlin Komische Oper as well as at the Bolshoi Theatre in Minsk. In August 2002 he will conduct Wagner's *Der Ring des Nibelungen* cycle in concert performances with the National Youth Orchestra of Ireland in University Concert Hall, Limerick, and Symphony Hall, Birmingham.



**DIETER KAEGI** (Switzerland) Director Dieter Kaegi, who is Artistic Director of Opera Ireland, has previously directed *Martha*, *Così fan tutte*, *Macbeth*, *Falstaff*, *Cavalleria rusticana* & *Pagliacci* and *Aida* for the company. Born in Zurich, he studied Musicology and German Literature there and in Paris before making his professional debut as an assistant director with English National Opera in 1980. He held similar posts in Zurich and Düsseldorf before becoming Director of Productions at the Aix-en-Provence Festival in 1989. He has also worked as a director throughout Europe and the USA. His recent productions include *Der Rosenkavalier* and *Der Freischütz* in Seattle; *Tristan und Isolde* in Monte Carlo; *Fidelio*, *Idomeneo* and *Le nozze di Figaro* in Copenhagen; *Die fliegende Holländer*, *Guillaume Tell* and *Fidelio* in Liège; *Die Entführung aus dem Serail* and *Roméo et Juliette* in Geneva and Houston; *Rigoletto* in Orange; *Anna Bolena* in Metz; *Die lustige Witwe*, Offenbach's *Barbe-bleue*, Bartók's *Bluebeard's Castle* and Martinu's *Ariane* in Strasbourg. He has recently directed *La fille du régiment* in St Gallen; *The Golden Cockerel* in Perm, Siberia.



### JOE VANEK (UK) Designer

Joe Vanek designed Opera Ireland's 1988 *Don Giovanni* (revived in 1990). For the Wexford Festival he has designed *La cena della beffe*, Busoni's *Turandot* & Gazzaniga's *Don Giovanni* and Prokofiev's *The Duenna*. He also designed *Così fan tutte* and *The Rake's Progress* for OTC. Abroad, his opera designs include *Don Pasquale* for Opera North, ENO and New Israeli Opera; *Ariane and Bluebeard* and *Caritas* for Opera North; *Rigoletto* for WNO; *The Love for Three Oranges* and *La contessa de Nemi* for Royal Danish Opera; and *The Makropulos Case* for Opera Zuid. The ENO production of Puccini's *Il trittico*, directed by Patrick Mason, received an Olivier Award nomination in 1998. In Irish theatre, Joe Vanek is known principally for designing Brian Friel's most recent plays: *Dancing at Lughnasa*, *Wonderful Tennessee* and *Molly Sweeney*, all premiered in Dublin and transferring to Broadway, where his *Lughnasa* designs were nominated for two Tony Awards. Alongside many productions at the Gate, Abbey and Peacock since 1984, he has designed, amongst others, the Cliff Richard musical *Heathcliff*, the ballet *Legs of Fire* (in Copenhagen) and *The Secret Fall of Constance Wilde* for the Abbey, the Melbourne Festival, and London's Barbican Bite Festival this year.



### LIZ ROCHE (Ireland) Choreographer

Liz Roche made her Opera Ireland debut with *Aida* earlier this year. Born in Dublin in 1975, she is a graduate of the London Contemporary Dance School. During the past six years she has choreographed for Scottish Dance Theatre, Cois Ceim, Dance Theatre Ireland, In Transit and CCN de Caen in France. In 1996 she won 'Choreographer of the Year' and an award for 'Dance Show of the Year' from *The Irish Times*. As a dancer, Liz Roche has performed with all the major Irish dance companies and abroad with Cie La Camionetta and Les Carnets Bagouet in France, and Cie Christine Gaigg in Vienna. She established Rex Levitates in 1999 and has created *Peeling Venus* (Diversions Temple bar) and *Interrupted Light* (Aerowaves Platform) for the company. In 1998 she was awarded a place on the Gulbenkian ICPCC directed by Jonathan Burrows and Kevin Volans and she is a joint-winner of the Peter Darrell Choreographic Award 2000.



### PAUL KEOGAN (Ireland) Lighting Designer

Paul Keogan studied drama at the Samuel Beckett centre in Trinity College, Dublin, and at Glasgow University. He was production manager at Dublin's Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. His theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*; *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*, *Cúirt an Mbeán Oíche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. Paul Keogan's opera designs include *La Bobème*, *L'elisir d'amore* and *Le nozze di Figaro* for Opera Ireland; *That Dublin Mood*, *The Lighthouse* and *The Rake's Progress* for OTC; *La traviata* for Co-Opera; and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads* (Cois Ceim), *SAMO* (Block & Steel) and *Intimate Gold* (IMDT). He has also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.



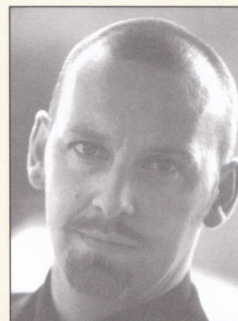
### LUBA ORFENOVA (Russia) – Répétiteur

Luba Orfenova previously worked with Opera Ireland on *Yevgeny Onegin* in 1997. The daughter of Bolshoi tenor Anatoly Orfenov, she graduated from the Moscow Conservatory and was immediately invited to work for the Stanislavsky Theatre as solo pianist and music coach. She has won the Glinka and Sofia piano competitions in Russia and Bulgaria and has toured as a recitalist and piano accompanist in Europe, Africa, the USA and Africa. As music coach she has worked with many famous Russian conductors as well as performers like Pinchas Steinberg, Andrew Davies, Paul Daniel and Alexander Anissimov. Her coaching career has taken her to Paris, Bregenz, Glyndebourne, Brussels and Wexford, where her work includes *Cherevichky*, *The Demon*, *May Night*, *L'etoile du nord* and Dargomizhsky's *Rusalka*. In 1993-94 she worked at the Vienna Kammeroper. Luba has toured constantly in Russia and abroad, both as solo pianist and as accompanist to singers such as Eléna Zarembo and Sergei Leiferkus. She has helped prepare CD recordings of Tchaikovsky's *Mazeppa* and Rachmaninov's *Aleko*, *Francesca da Rimini* and *Misery Night* and has been solo pianist on a number of CDs.



### CATHAL GARVEY (Ireland) Chorus Master

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999 and repeated the role for *Aida* earlier this year. Born in Cork, he began violin and piano studies there at the age of eight. He continued at the Cork School of Music and later read Music at UCC. He then spent two years studying at the College of Moscow Conservatory and, upon his return to Ireland, completed a Masters Degree in Conducting. He has also attended conducting masterclasses with Gerhard Markson and George Hurst. As a violinist and schoral singer, Cathal Garvey has performed and toured extensively with the National Symphony Orchestra, the National Youth Orchestra, the Irish Youth Choir and Madrigal '75. As a conductor he has worked with several choirs and orchestras in Cork and from 1997 was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bobème* and *Il trovatore*. Last year he conducted Irish Operatic Repertory Company's successful run of Noël Gay's *Me and My Girl* at the Cork Opera House and Dublin's Olympia Theatre.



### ANTHONY NORTON (UK) Assistant Director

Anthony Norton has been established in the world of opera for a number of years and has appeared as soloist in opera houses and festivals throughout Europe. In Ireland he has sung with Opera Ireland, The National Symphony Orchestra, Opera Theatre Company, Wexford Festival Opera and Co-Opera. As an assistant director, he has worked for Opera Ireland in its recent production of *Katya Kabanova* and assisted Dieter Kaegi in his production of *L'altro mondo* at the Red Box earlier this year. Anthony Norton was recently appointed Artistic Director of Drawing Room Opera. Future plans as a director include the summer season of 'Opera in the Open' for Dublin Corporation in August 2001.



# LECTURES

IN ASSOCIATION WITH THE IRISH TIMES

We invite you to our 2000 – 2001 series of opera lectures hosted by LYRIC FM presenter, John Allen

## DATES FOR YOUR DIARY

### **Monday 4th December 2000**

Opera for Christmas  
A round up of the year's best opera CDs.

### **Monday 8th January 2001**

Wagner Knights..... and their ladies

### **Monday 29th January 2001**

Viva Verdi  
Commemorating the 100th anniversary of the death of Giuseppe Verdi



### **Monday 26th February 2001**

The art of bel canto

### **Monday 26th March 2001**

*The Silver Tassie & The Flying Dutchman*  
Previewing Opera Ireland's Spring Season

All lectures begin promptly at 8 p.m. and will be held in the Bank of Ireland Arts Centre, Foster Place, College Green, Dublin 2.

Admission is free.

Groups of 10 or more please contact Lisa Irvine on 01 4535519.  
John Allen can be heard on "The Lyric Suite" every Sunday from 3.00p.m. – 6.00p.m. Lyric FM 96 – 99fm.



## THE NATIONAL CHAMBER CHOIR

The National Chamber Choir, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The year 2000 has been a very exciting and busy year for the Choir - in June it attended the international festival La Fabbrica del Canto in Legnano, Italy where it gave seven concerts and in September the Choir performed at two international festivals on the beautiful island of Sardinia. The Choir gives upwards of 70 live performances annually. Founded in 1991 it is made up of 17, highly motivated, professional singers. When not working as an opera chorus the NCC, working from its base in Dublin City University, is employed all year round in both entertainment and education, giving concerts and education workshops in Dublin and throughout the country.

### SOME FORTHCOMING EVENTS:

- 7th December      The Shaw Room, The National Gallery of Ireland, 6.30 p.m.  
The National Chamber Choir with guest conductor Celso Antunes will give a concert of Italian music. The programme will include works by: Monteverdi, Schütz, Gesualdo and Vivaldi.
- 14th Dec.            Limerick Concert Hall, 8.00 p.m.  
Irish Chamber Orchestra & National Chamber Choir, with conductor Bruno Giuranna will perform Handel's Messiah.
- 21st December      The Shaw Room, The National Gallery of Ireland, 5.00 p.m.  
The National Chamber Choir and friends in a concert of seasonal music.

Information on any of the above from Tel: 01-7045665  
or email: [HYPERLINKmailto:national.chamber.choir@dcu.ie](mailto:HYPERLINKmailto:national.chamber.choir@dcu.ie)  
[national.chamber.choir@dcu.ie](mailto:national.chamber.choir@dcu.ie) web site: [www.dcu.ie/chamber/index.html](http://www.dcu.ie/chamber/index.html)

The Choir is funded through a most innovative and beneficial contract with RT..., grant aid from the Arts Council, funding from the Department of Education and Science as well as its contract with Opera Ireland, and support from sponsors.

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**BASSES**

Des Capliss, Alexeji Djugajev, Stephen Fennelly, Jeffrey Ledwidge, Eunan McDonald, Orlando Mason, John Molloy, Simon Morgan, Manus O'Donnell, Seamus Ludden

*The core membership of the Opera Ireland Chorus comes from the National Chamber Choir*

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New Year's Eve Gala  
New Year's Day Viennese Concert



At the National Concert Hall

For details please call

RTÉ Music Division on 01 208 2617 or e-mail [music@rte.ie](mailto:music@rte.ie)



rtéco

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Michael d'Arcy, Leader  
Mircea Petcu  
Pamela Forde  
Sunniva Fitzpatrick  
Eileen Murphy  
Ruth Murphy  
Sebastien Petiet  
Lucy Perkins

## 2nd Violins

Elizabeth Leonard  
Paul O'Hanlon  
Jennifer Cassidy  
Carol Quigley  
Arthur McIver  
Donal Roche

## Violas

Thomas Kane  
Michelle Lalor  
Elizabeth Dean  
Carla Vedres

## Cellos

David James  
Annette Cleary  
Hilary O'Donovan  
Delia Lynch

## Double Basses

Seamus Doyle  
Liam Wylie  
martin Walsh

## Flutes

Deirdre Brady  
Ann Macken  
Susan Doyle

## Piccolo

Ann Macken

## Oboes

Peter Healy  
David Agnew  
Sile Daly

## Cor Anglais

David Agnew

## Clarinets

Michael Seaver  
Jean Duncan  
Deirdre O'Leary  
Ruth Hickey

## Bass Clarinet

Jean Duncan

## Bassoons

John Leonard  
Carole Block

## Contra bassoon

Rachel Nolan

## Horns

David Carmody  
Declan McCarthy  
Fearghal Ó Ceallacháin  
Mary Curran

## Trumpets

Shaun Hooke  
David Martin  
Eoin Daly

## Trombones

Stephen Mathieson  
David Weakley

## Bass Trombone

Patrick Kennedy

## Tuba

Conor O'Rierdan

## Timpani

John Fennessy

## Percussion

Massimo Marraccini  
Tony Kavanagh  
Peadar Townsend  
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Triona Marshall

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Luba Orfenova

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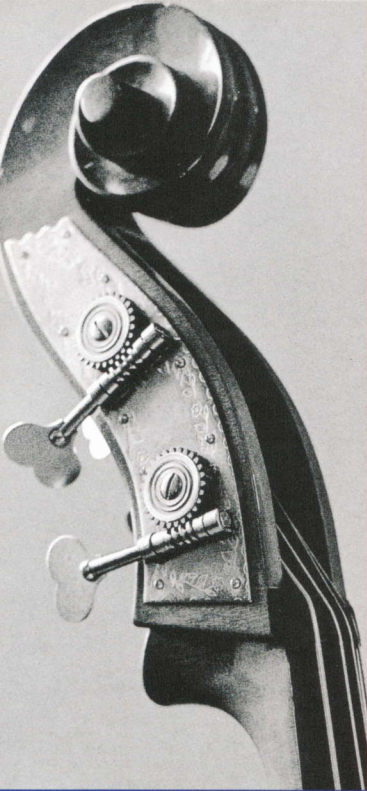
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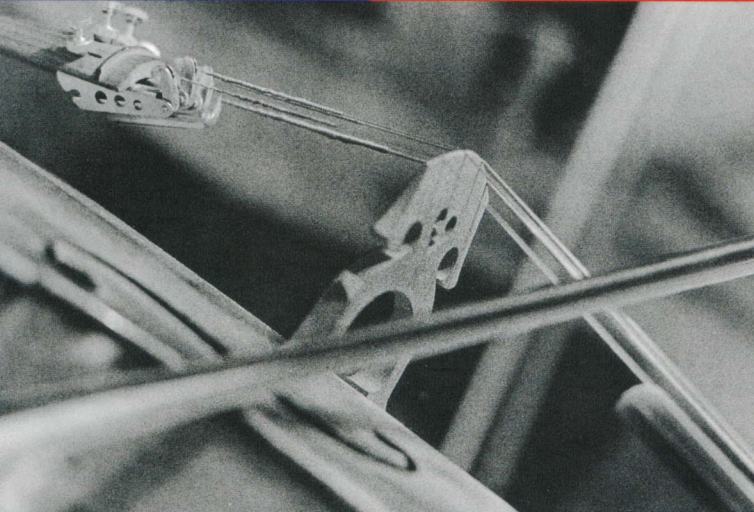
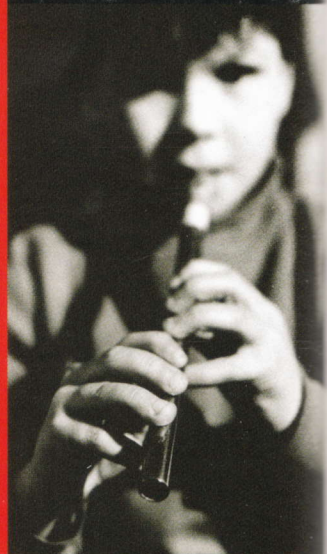
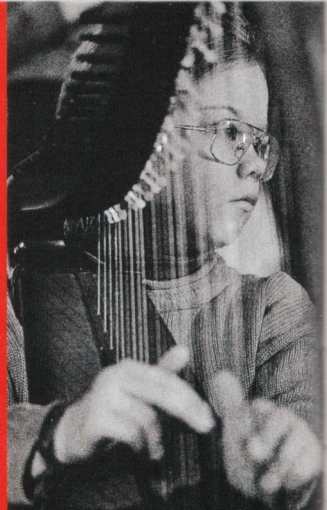
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Friends Booking Opens **Tuesday 8 May 2001**. General Booking Opens **Tuesday 5 June 2001**

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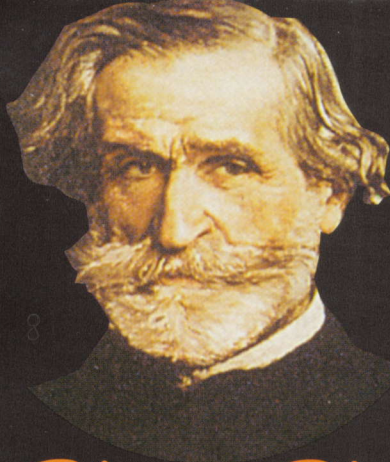
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PRODUCTIONS  
2001 SEASON

Celebrates the 100th Anniversary of the death of

*Giuseppe Verdi*

*Diva Verdi* Saturday  
Feb 24th 2001  
at 7.30pm

**Starring:** Michele Hedge (Scot) Khosrow Mahsoori (Iran)  
Linda Hibberd (U.K.) Hector Guedes (Arg.)

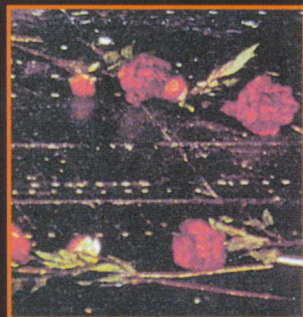
with

The Lyric Opera Orchestra & Chorus

Conductor: David Angus

To include excerpts from, *Nabucco, Othello, Rigoletto, Il Trovatore, La Traviata, Aida, Ernani, I Due Foscari*

in association with **GlaxoWellcome**



*Macketh*

Saturday  
May 12th 2001  
at 7.30pm

with

The Lyric Opera Orchestra & Chorus

Conductor: David Jones

**Anooshah Golesorkhi** singing the Title Role

*La Traviata*

Saturday 6th & Monday 8th October 2001 at 7.30pm

with

The Lyric Opera Orchestra & Chorus

Conductor: David Jones

Cast to be detailed



*Verdi  
2001*

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